

Saturday, October 11, 2003 America Online: EricNumis

Gold

Subj: **Pioneer Gold Research images**
 Date: 10/10/2003 12:42:12 PM Central Standard Time
 From: [EricNumis](#)
 To: [REDACTED]

Dear John: Corresponding with you on a research matter is really refreshing and stimulating as it really spins my wheels.

Because you mentioned that the images on the Bankers Magazine and Eckfeldt plates showed the raised portion of the three cent piece in black and the raised portions of most others in white my mind began spinning all night as to why. My new conclusions are that they did not use woodcuts at all to make the images. I now conclude that the simplest way to print images of coins was to pour type metal over the coin itself set into a holder and get a negative image of the coin. The field would be the high area. This negative image would be nailed onto a wood block and fitted into the printing frame along with the set type. When the printing occurred the field would be black and the raised parts of the coin would be white. If necessary the gold coin could be sprinkled with a powder or thin coat of oil or something to prevent the type metal sticking to the gold. The coin would not be damaged because the gold or silver had a much higher melting point than type metal.

When the high points of a coin like the three cent piece were to be printed in black then a transfer to plaster from the coin and a second transfer from the plaster back to type metal might be used. This image could then be mounted on a block and put into the printing frame.

This assumes all of the prints are the same size as the coins which seems correct except that you seem to challenge that in a couple of instances. The ingots and bars must also be studied as to how they are reproduced for illustrations.

I feel that the complex designs on many of the coins are so detailed that wood cutting or copper plate engraving would be avoided if possible.

Please tell me what you think of my new idea. It justifies why the images are so unusual and how the work was minimized. It also shows that the reliability of the images is great and they are not just hand cut illustrations. Eric

Dear John:
 My last communication is erroneous as to the printing of a black legend and devices with a white field. It would need a double plaster transfer to avoid a mirror image. That is easily performed. Eric

Subj: **Pioneer gold images**
 Date: 10/11/2003 1:12:00 PM Central Standard Time
 From: [EricNumis](#)
 To: [REDACTED]

Saturday, October 11, 2003 America Online: EricNumis

SPNNS

Mr. John M. Kleeberg
430 E. 56th St, Apt. 8F
New York, NY 10022

June 30, 2002

Dear John:

I appreciated your May 30, 2002 letter and its enclosures. I may have the item but I have not yet found the original. Thank you for cooperating.

As to your suggestion to add a name to the frieze I determined to leave space for others and I enclose my newest draft which I hope has some improvements. I will not be in New York City to read it at the NLG Bash but hope that someone will do so for me. We are going on a cruise to Spitsbergen on July 15, 2002 and won't be back in time.

There are some items about the PNG arbitration that are in the open from other sources and I enclose copies of the following:

Feb. 16, 1968 Taxay & Breen to Ford, 1 page
March 5, 1968 Young to Brown, 1 page
March 8, 1968 Young to Arbitration Panel, 2 pages
July 30, 1968 Taxay to Ford, 6 pages
August 7, 1969 Ford to Clifford, 2 pages

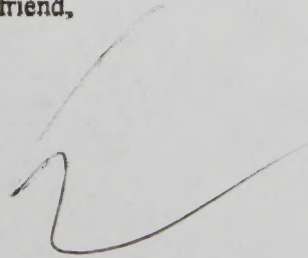
My written opinion in the matter is also in the open and I thought ANS had it from Harry Bass who bought it at a Kolbe auction and gave it to them along with other related items. My opinion is buried in my files.

You may or may not be aware that at the first hearing of the arbitration panel at the Chicago ANA convention in 1966 I asked Franklin from whom, when and where he acquired the group of \$20 USAOG proofs. He refused to answer. The arbitrators decided that a coin dealer should not have to disclose his sources as more items could be forthcoming and he was not required to answer. I was disgusted. The testimony in Chicago was recorded on tape and when I asked for a copy I was told the recorder did not work and it was lost. The next meeting of the panel was one year later in Miami and I did not attend because I was not told about it in time. Then a final meeting of the panel was held another year later at the ANA convention in California and I was not advised. I had been furnishing the panel with evidence during the long intervals.

As you know on my arrangement Garland sued Ryan in the lower state court of Cook County, Illinois because Ryan would not pay and a judgment was rendered in Garland's favor, then it was paid.

I hope you are having a pleasant summer and know that your forthcoming JD will add a further sparkle to your life.

Your friend,



Telephone 1/6/08


John Kleeberg returned my call and we discussed the \$5 Bowie in the Stack Americana SO 1/16/08 which Kleeberg had not yet seen. Lot # 9395. I mentioned possible artificial denting (excess on both sides)

He was familiar with Kagan
Numismatics Sept 1983 ~~offered~~ article about the \$5 Bowies

For Vol II has \$5 Bowie (same as #9395 above)

Stacks Americana 1/16-18/01 Lot 1608
from Franklin Family after he died.

I am to send him a Fugio book when published.

Subj: **FAKES**
Date: 05/01/2006 12:07:27 P.M. Central Daylight Time
From: [EricNumis](#)
To: 
BCC:

Dear John:

In the Stack's Catalog of Part XIV of the Ford Collection to be sold on May 23, 2006 there is a large collection of coin reproductions. Most of them have a New Netherlands source but four of them are stated as having a source listed as being a person by the name of Franklin. It indicates that Franklin had made some from dies produced by others. A Continental Dollar is # 613 and three Somers Island pieces are # 667, 668 and #674.

I thought this information might be interesting to you with respect to some of your prior research.

Eric

Subj: **Forgery**
Date: 03/20/2006 12:16:01 P.M. Central Standard Time
From: [EricNumis](#)
To: [REDACTED]

Dear John:

Congratulations for the discovery of the fascinating early record of Paul Gerow Franklin as published in the current Esylum. I just want you to remember who sent you the Gerow material in the first place. His Social Security records were obtained for me by my grandchild, Daniel M. Newman of San Francisco.

I want to be sure that you are aware of the article on pages 34 & 36 of the Numismatic News of March 21, 2006 by Russell Rulau on Ford which mentions your name and quotes excerpts from your online material. It also indicates that Q. David Bowers suddenly seems to have changed his thinking due to reading your material. Unfortunately Rulau seems to have been unaware of some other written opinions as to the 1853 \$20 USAOG proofs when he emphasizes that nothing is settled.

What a can of worms.

I hope you say in the action and thrive.

Eric

To John Fleebey

3/12/09

Enclosed is a copy of excerpt from
March 16, 2009 Coin World saying
further comment on \$20 Blake also
gold pieces. You are quoted. I suggested
that they correct their Feb 9, 2006
insert, a copy of which I sent you.

I also call your attention to
Q D Bowers new book on Early American
Coinage which states in 1956 Paul
Franklin made copies from false dies
which FCC Boyd kept him. This
was info copied from Stacks 2006
Sale of Ford (Vol 14).

You may know all this already
but I want to be sure of it.
My best to you

Eric

FROM THE DESK OF ERIC P. NEWMAN

Mr. John Kleeberg
American Numismatic Society
Broadway at 155th St.
New York, NY 10032

September 20, 1991

Dear John:

Enclosed is my article for the last COMAC. You will note I have changed the title slightly.

There are 24 cut out illustrations enclosed for use in paste up. They are numbered in red Roman numerals on the back. The place they are to go is indicated in red in the article. They do not need any titles if they are placed close to the places in the text where they belong. They will fit the size of the completed pages. A picture control sheet is enclosed. A duplicate set of illustrations is enclosed in case there are foul-ups. We would appreciate checking the proofs after the article is prepared.

I hope this is satisfactory.

Sincerely,

Eric P. Newman

Encls.
ts/EPN

Mr. John Kleeburg
American Numismatic Society
Broadway at 155th St.
New York, NY 10032

August 26, 1992

Dear John:

I seem by your provenance list of NEW YORKE tokens to have owned two different pieces (#5 in 1956, #7 in 1937. I only recollect owning one which is from the Green Estate and which was supposed to be the Newcomer coin. I enclosed the Newcomer listing which Johnson obtained from Mehl about 1940. Garrett obtained some of the Newcomer coins from Mehl before Green obtained the collection: Mehl was somewhat unreliable.

The heavy piece I now have came from the Green Estate circa 1941 I think.

Do the New Netherlands records show that I bought a token there in 1956. I already had one and there would be no reason for me to buy another.

Whether my token was switched at any time before it went into my collection I do not know.

Pedigrees didn't mean much to me then and Johnson found them to be generally unreliable.

You wrote a fascinating article.

Sincerely,

Eric P. Newman

J. H. McInnis

American Numismatic Association (Life Member No. 4013)
American Numismatic Society (Associate Member)
Numismatic Association Of Southern California, President 1979-80 (Life Member No. 25)
Convention Of International Numismatics, President 1980-81
Society For International Numismatics, President 1984-85 (Life Member No. 120)
American British Numismatic Society, (Fellow)

P. O. Box 2636, Durango, Colorado 81302

7 Sept. 1992

John M. Kleeberg
c/o American Numismatic Society

Dear Mr. Kleeberg:

I have only just received my copy of the published edition of the Proceedings of the Coinage of the Americas Conference of May 4, 1991. While reading your most interesting paper on the "New Yorke in America Token", I noted several references to my Great-Grandfather George Marion Klein of Vicksburg, Miss. Specifically, the references are to be found on Pages 24, 39, 46, and 52 of the published edition of the Proceedings. My descent from G. M. Klein was through my grandfather William Balfour Klein (eldest child of G. M. Klein) and my mother Elizabeth Balfour Klein (second child of W. B. Klein).

I was aware that George Marion Klein had also been a coin collector and that a portion, at least, of his collection is now the property of the Alabama Museum of Natural History (ref: article in "Coin World" of 23 Apr. 1969, page 38). I had never run across the details of the auction of his collection, however, and the tidbits your article contained have whetted my appetite for more information. In exchange, I can furnish considerable personal information about G. M. Klein obtained as a result of some years of genealogical research on my family.

George Marion Klein was the first of ten children of John Alexander and Elizabeth Bartley (Day) Klein of Vicksburg. J. A. Klein was born 15 Nov. 1812 in Waterford, Loudoun County, Virginia. Elizabeth Bartley Day was born 3 Jan. 1826 in Mansfield, Richland County, Ohio. They were married in Vicksburg on 8 Nov. 1842 and resided at "Cedar Grove" which overlooked the Miss. River and was, originally, outside of the city limits of Vicksburg (on the south side of town).

George Marion Klein was born in Vicksburg on 5 July 1844. He joined the Confederate Army in 1861 and continued to serve throughout the Civil War, being stationed primarily in Florida. My sources indicate that, following the Civil War, he attended and was graduated from Heidelberg University in Germany. On 30 July 1868 he married Louise Harrison Balfour (daughter of Dr. William Thomas and Emma (Harrison) Balfour, of Vicksburg. He joined his father in the banking business in Vicksburg at a subsequent date. J. A. Klein died on 3 Feb. 1884 and G. M. Klein continued with the "Mississippi Valley Bank". Unfortunately, the bank failed in 1885.

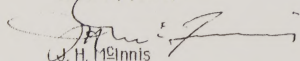
I presume that there is more than mere coincidence in the fact that George Marion Klein's coin collection was sold such a short time after the failure of the Miss. Valley Bank.

To get back to your paper on the New Yorke in America Token, with reference to page 39 of the published proceedings—I have not encountered a connection with the name of "Francis Joseph Klein" in my family genealogical research. Realizing that a negative is very difficult to prove, this does not say that there isn't one somewhere but, if so, I haven't found it. On the other hand, I would think that G. M. Klein's period at Heidelberg University (with relatively wealthy parents at home) could well provide the potential link with continental sources about which you speculated.

I could go on at much greater length about the Klein family but I will just mention that G. M. Klein died at Vicksburg on 22 Dec. 1923 and is buried at Vicksburg's Cedar Hill Cemetery. If there are any other questions concerning his personal history that might interest you, I will be happy to try to answer them.

As part of my on-going study of the family genealogy, however, I would very much like to obtain a copy or photocopy of the auction catalog (presuming that there was a published catalog and that a copy survives) of the May 21-25, 1888, sale which you mention on pages 46/47 of the published proceedings. I would be happy to pay xerox and postage costs. I would also appreciate hearing of any other sources of information concerning George Marion Klein and his relatives of which you may be aware.

Sincerely yours,



W. H. Innis

CABLE ADDRESS
"NUMISMA" NEW YORK



TELEPHONE
(212) 234 - 3130

THE AMERICAN NUMISMATIC SOCIETY

(FOUNDED 1858 • INCORPORATED 1865)

BROADWAY AT 155TH STREET

NEW YORK · N.Y. 10032


October 2, 1992

Mr. Eric P. Newman
Eric P. Newman Numismatic Education Society
6450 Cecil Avenue
St. Louis, MO 63105

Dear Eric,

Herewith two photocopies for your work on witch pieces; also a fascinating letter from a Mr. McInnes, which helps to explain why George Marion Klein ended up selling his 1804 dollar for half the price he paid for it.

All the best,


John M. Kleeberg

Mr. John Kleeburg
American Numismatic Society
Broadway at 155th St.
New York, NY 10032

November 16, 1992

Dear John:

I believe there was donated to the ANS library about a year ago some auction records of the New Netherlands Coin Company. I wonder if those records include the sale of the Naftzger duplicate early US cents. If it does are there any stolen ANS-Clapp coins in the sale. Perhaps the records may show who acquired any stolen ANS-Clapp cents which are included.

I believe you might find some needed facts if the records contain them.

Sincerely,

Eric P. Newman

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

February 15, 1993

Preliminary Comments on Kleeburg draft on Coin Hoards

#4 Give a name to each ship. Refer to #5.

#5 Refer to #4. Give name of each ship.

#8 Clyde Hubbard lives in Mexico City. Write him as he is in good shape.

#14 Why were there European coins in this wreck.

#20 Write Hubbard as in #8.

#28 What is this coin I own ? I thought my Noe 12 came from the Castine Hoard.

#39 Didn't Joe Lasser write this up somewhere ?

#47 What state ?

#49 I have some in my collection. So has Peter Gaspar.

#81 The 1785 piece could possibly be a counterfeit British Half pence dated 1785 to fit the description better. Please send me a photocopy of the reference. Mine is too frail to photocopy.

#85 There were about 12 Machin Mills pieces among the counterfeits. That is where I found my 1776 and others. I will look up the others. Some of the coins were in mint state.

#86 Only some of the United over States come from this hoard.

#104 add "Known as the Randle Hoard".

The work you have done is enormous and fascinating.

Glad to help.

Sincerely,

Eric P. Newman



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NEW YORK N.Y. 10032

February 23, 1993

Mr. Eric P. Newman
Eric P. Newman Numismatic Education Society
6450 Cecil Avenue
St. Louis, MO 63105

Dear Eric,

Many thanks for your preliminary comments. Keep them coming. My replies are attached overleaf.

A project like this is rather like throwing nets into a lake and dragging them--quite a bit of what you turn up is old boots! I hope, however, that enough worthwhile information will turn up.

Excuse the peculiar signature--you know the reason!

All the best,

John M. Kleeberg
John M. Kleeberg

#4, #5 Will do.

#8, #20. I have been meaning to write Clyde. I know Clyde well and I like him very much.

#14 I don't know why there were European coins in the wreck of the Nuestra Señora de la Pura y Limpia Concepción. They may have been misattributed; on the other hand, metropolitan coins did make their way to the Spanish colonies, going "against the flow." What I find even odder is that there is gold from eastern mints in hoards with California sources, i.e. the Central America. I don't know why people would shlep eastern gold to California, which was more difficult to get to, in a sense, than Mexico. But apparently they did.

#28 My mistake. Both the Roxbury, 1863 hoard, and the first publication of your Noe 12 were published in the Historical Magazine for October 1863; so I conflated the two. Your Noe 12 does come from Castine (see photocopies).

#39 You are right. The Numismatist for February, 1989. I missed that reference.

#47 Pennsylvania. I put it in the title of the find, but I have now added it to the text, although Mease's abbreviation for Pennsylvania, namely "Pensis," might have unfortunate consequences if a piece of type falls out of the compositor's stick.

#49 That's interesting to know. I have added it to the "disposition" section--I presume I may.

#81 Photocopy enclosed, although the find report is really dubious. Leslie lives up there, but forcing him to go to the library to look through old newspapers might be pushing our luck.

#85, #86, #104 I have added the information to my text. Many thanks. For #86 I have written "Many of the UNITED above STATES variety come from this hoard," because "many" sounded better than "some."

CABLE ADDRESS
"NUMISMA" NEW YORK



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THE AMERICAN NUMISMATIC SOCIETY
(FOUNDED 1858 • INCORPORATED 1865)
BROADWAY AT 155TH STREET
NEW YORK · N.Y. 10032

September 21, 1993

Mr. Eric P. Newman
% Edison Brothers Stores Inc.
P.O. Box 14020
St. Louis MO 63178

Dear Eric,

Enclosed is an article that John Kleeberg just dropped on my desk. Would you please critique it for us? Its style needs some work, for sure, but how about the content and the logic. It seems to me that John is occasionally over-inventive or perhaps artfully disingenuous? What do you suggest?

Thank you (at least I hope to thank you) for taking the matter into your capable hands.

Sincerely,

Marie H. Martin
Editor

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

Marie M. Martin
American Numismatic Society
Broadway at 155th St.
New York, NY 10032

September 28, 1993

Dear Marie:

I have read the Kleeberg study with great interest.

I believe it is important enough to be carefully edited and I will gladly do my part if you wish and if he wishes. I wonder where he wants it published.

I presume there is no rush for me to work on it and I am glad to help in due course.

My best to you,

Eric P. Newman

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"NUMISMA" NEW YORK

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(212) 234 - 3130



THE AMERICAN NUMISMATIC SOCIETY

(FOUNDED 1858 • INCORPORATED 1865)

BROADWAY AT 155TH STREET

NEW YORK · N.Y. 10032

October 2, 1993

Mr. Eric P. Newman
Eric P. Newman Numismatic Education Society
6450 Cecil Avenue
St. Louis MO 63105

Dear Eric,

Indeed, there is absolutely no rush on the Kleeberg article. It is for AJN 6 which is but a glint in the editor's eye and nowhere near the editor's desk. How about sometime early next year?

Sincerely,

Marie H. Martin
Editor

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

Marie Martin
American Numismatic Society
Broadway at 155th St.
New York, NY 10032

January 10, 1994

Dear Marie:

On September 21, 1993 you sent me for comment the article on the Beach-Grunthal hoard written by John Kleeberg. I asked on September 28, 1993 for a delay in commenting.

I enclose my comments now on this fine piece of sleuthing. After it is revised by you and John I will gladly look at it again if you wish because it is among my favorite topics.

Glad to be of help.

Sincerely,

Eric P. Newman

cc: John Kleeberg

EPN/ts

John & Marie

A few suggestions are interlineated on this draft
Jim

Kleeberg--Beach-Grunthal--1

RECONSTRUCTING THE BEACH-GRUNTHAL HOARD OF COUNTERFEIT HALFPENCE

John M. Kleeberg

Counterfeit British and Irish halfpence made up much of the low denomination circulating medium of Britain's North American colonies and the early United States. In 1753 a bag of coppers in New York was examined, and 30% were found to be counterfeit, many of them cast in sand.¹ The situation worsened as the eighteenth century proceeded, culminating in the New York City copper panic of August 1789. It is difficult, however, to determine which varieties should be attributed to the United States. Many counterfeit halfpence never left Britain; some just circulated in Ireland; and counterfeit British halfpence circulated widely in Canada in the early nineteenth century. One way to determine the United States ^{make} counterfeits is through die linkages to the state coinages of Connecticut and Vermont, and from them to the well known issues of Machin's Mills ^{in New York}. Another way is through the identification of counterfeit undertypes ^{over which} ~~underneath~~ state coppers ^{were struck}. A third method is through punch linkages to known American issues; and an expansion of this technique is the identification of distinctive American-style punches. A fourth method is the study of hoards. We are fortunate that there are a few documented hoards of counterfeit halfpence: the Stepney, Fairfield County, Connecticut (1950) hoard and the Philadelphia, Pennsylvania highway hoard (1976).² The purpose of this article is to reconstruct a third hoard of counterfeit halfpence.

In the course of assisting Philip Mossman with finding material for his book, *Money of the American Colonies: A Numismatic and Economic Correlation*, Dr. Mossman and I came

Kleeberg--Beach-Grunthal--2

across in the collection of the ANS a tray of what was labelled 'imitations of regal coinage.'

The tray contained evasive halfpence, arranged by Atkins number, with numerous British and Irish counterfeits mixed in with ^{them} it. There were numerous Machin's Mills issues in this tray, most of them donated by Henry Grunthal in 1975.

Henry Grunthal, who was born in 1905, worked ^{and} ~~with his father, a coin dealer from~~ ^{for} ~~1917, in his father's~~ ^{can} ~~firm of Robert Ball Nachfolger in Berlin.~~ He emigrated to the United States shortly before the outbreak of the Second World War. He worked for a time at Stack's, and later set up as ^{an independent} ~~a~~ coin dealer ~~on his own.~~ In 1953 he joined the staff of the American Numismatic Society, eventually becoming curator of medieval and foreign coins.

When I began to catalogue ~~the~~ counterfeits in the Grunthal donation, it became clear that this donation was in a class by itself--it more than doubled our existing collection of Machin pieces. When I had finished cataloguing and relabelling these counterfeit halfpence I showed the coins to Eric P. Newman. He pointed out that many of the coins had a curious yellow-green patina, and speculated whether they came out of a hoard--he suggested the Stepney hoard. Henry Grunthal is a very advanced 'cherry-picker' of coins, and so I had originally supposed that these were Machin pieces which Henry Grunthal had cherry-picked from junk boxes. When I asked him about them, however, there was no glint of recognition. Machin varieties are very easy to identify once you know them--the bust has a characteristic style--but Henry Grunthal seemed to have no recognition for a Machin piece. To him, they were just junk counterfeits. I then questioned Henry Grunthal about the coins. Henry Grunthal said he obtained them when he bought H.

skoned we see modern
throughout on the
spelling.

Kleeberg--Beach-Grunthal--3

Prescott Beach's collection. I said to him that Eric Newman suggested that they were a hoard. Henry Grunthal said he had always thought they might be. I asked Henry Grunthal if they were part of the Stepney, Fairfield County, Connecticut hoard. Henry Grunthal had never heard of that hoard. If Henry Grunthal is correct about the coins being obtained from H. Prescott Beach--~~and I believe he is~~--then these coins cannot come from the Stepney hoard, because Henry Grunthal bought the Prescott Beach collection in 1945 and the Stepney hoard was ~~not~~ ^{until} discovered in 1950. These coins form a separate hoard.

The H. Prescott Beach collection was one of Henry Grunthal's first coups as an independent dealer, and he was able to obtain it because Sydney P. Noe vouched for his *bonâ fide*. Henry Grunthal bought the collection because it contained multiple thalers of Brunswick and pioneer gold. H. Prescott Beach also had an important collection of New Jersey coppers. These New Jersey coppers Grunthal sold to the American Numismatic Society, and they form the basis of ^{that part of} the Society's collection, ~~today~~. The multiple thalers Grunthal sold to Paul A. Straub, who later donated them to the Smithsonian Institution. The counterfeit halfpence, however, remained with Henry Grunthal until 1975.

The reason why Henry Grunthal retained the counterfeits for thirty years is ^{probably because of} ~~probably this~~. Most dealers guarantee the genuineness of the coins they sell. If a dealer receives a counterfeit and cannot return it to the person he bought it from, he is ^{or forgery} ~~stuck~~ ^{responsible for} the loss, and ^{circulating} ~~and to~~ ^{criticism}. ~~Machin~~ pieces are not in the same class as modern ^{forgeries} ~~pieces~~; they are ^{circulating} ~~contemporary~~ counterfeits manufactured in America ^{known as accepted} ~~which~~ ^{in America} ~~circulated~~ ^{and} an important part of

Kleeberg--Beach-Grunthal--4

American numismatic history. A dealer more experienced in colonials would have cherry-picked out the Machin pieces and ^{resell} ~~sold~~ them ~~onwards~~. Although Henry Grunthal has an amazing universal numismatic knowledge ranging from Carolingian denars to US commemoratives, ^{no one knows} ~~he cannot know~~ everything; and the Machin issues happen ^{ed} to be one of his few blind spots. To him, the Machin pieces were ~~regular~~ ~~counterfeits~~ and he could not ^{forgeries or} sell counterfeits. This was very fortunate for us; it meant that the hoard ^{arrived} ~~came down to us~~ with the Machin pieces still intact. In 1975 Henry Grunthal realized that ^{the ANS} ~~the Society~~ might be interested in these pieces, so he cleaned out the back of his safe deposit box and donated them.

^{reputation} Not everything in the Grunthal donation forms part of the hoard, however. The Grunthal donation is clearly the dregs of the H. Prescott Beach collection ~~which was left in the back of Henry Grunthal's safe deposit box~~. There are enough coins which could not have formed part of the hoard--a battered Oak tree shilling, one of Horace Grant's 1935 fakes of the Rhode Island token--so we cannot assume that all the coins in donation 1975.117 are part of a hoard. I have therefore reconstructed the hoard by selecting the ^{coins} in the accession 1975.117 which share a common patina (which is a greenish-yellow overall patina, with much dirt) ~~on most of these coins~~.

American-made counterfeit British halfpence are sometimes grouped under the general heading of 'Machin's Mills.' We have a fairly good understanding of which are the Machin's pieces, because the bust is very distinctive and there are numerous die links to the state coppers. In his *Encyclopedia*, Walter Breen divided counterfeit British halfpence into

Kleeberg--Beach-Grunthal--5

three series: Machin's Mills (Breen.992-997), Mould and Atlee (Breen.1002-1009), and Bungtown mints (Breen.974-975). Recent editions of the *Guidebook of United States Coins*³ distinguish three groups: Group I, which is assigned to Mould and Atlee and corresponds to Breen numbers 1003-1008 (Vlack.2 through Vlack.8); Group II, which is assigned to Ephraim Brasher and John Bailey, and comprises Breen numbers 996 and 1002 (Vlack.1 and Vlack.17); and Group III, which is the classic Machin's Mills pieces, and comprises Breen numbers 992-997 (Vlack.11 through Vlack.13, Vlack.15, and Vlack.18 through Vlack.23). Note that Group II includes pieces that Breen assigned to Mould and Atlee as well as to Machin's Mills, and one Breen variety, 996, contains both Group II and Group III halfpence. Another variety: Breen.1009, Vlack.10, which probably belongs in one of these three groups, but it is not clear which one. The photograph of the obverse in Breen shows a straight, pointy nose which I would associate with the Brasher and Bailey style, but the photograph of the obverse on Vlack's plate shows a double chin which is more characteristic of the Machin's style. The date on the reverse, 1777, is not listed in the *Guidebook*. The *Guidebook* does not separately list the Bungtown issues, although Breen and Vlack do (Breen.974-975, Vlack.14 and Vlack.16). By Bungtown varieties, I mean struck counterfeit halfpence generally agreed to be of American manufacture, which were not made by the makers of Group I (Mould and Atlee), Group II (Brasher and Bailey) or Group III (Machin's Mills).

The three groups can be distinguished as follows. The Group III, or Machin's Mills pieces, are the easiest of all to identify, because of the pursed lips of ~~the~~ George III, so that

apparently because ^{the editor} ~~didn't agree~~
it was a Machin's product.

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George III almost appears to be wearing lipstick. The Group II, or Brasher and Bailey pieces, are not difficult to identify ~~either~~; the 1747 halfpenny is unusual in that it is the only George II counterfeit currently considered ^{an} American ~~die struck~~ counterfeit; although the other Brasher and Bailey pieces share a common date (1787) with the Machin's Mills pieces, the bust has a ^{an unusually} ~~very~~ large pointed nose. The nose is ^{line} ~~also often~~ in a straight line with the forehead. The Mould and Atlee pieces are more difficult to identify, but the bust style tends to be tall, with no distinct lips and a weak chin (on Machin's pieces the chin, and often the cheekbones, are quite pronounced); the portrait is of a thinner George III than the rather ^{puffed face} ~~rather~~ and jowly ^{and puffed} ~~George III~~ who appears on the Machin's Mills pieces. The *Guidebook* gives the following years for the manufacture of the pieces: Mould and Atlee, 1786, in New York City; Brasher and Bailey, first half of 1787, in New York City; and Machin's Mills, second half of 1787 and 1788 ^{near} ~~in~~ Newburgh, New York. This appears to be the best current consensus among researchers in this very complicated field.

The latest date in the hoard is 1788. Some of the coins in the hoard are extremely worn, notably one dated 1787 (1975.117.39; catalogue number 13), which is both very worn and has had a hole drilled through it. The hole looks as though it may be some sort of cancellation mark: a way of defacing a coin one has rejected. Another cancellation mark--also present in the hoard--is a graffito in the shape of a large X from side to side of the coin; see coin 1975.117.36 (catalogue number 26). Unlike coins from normal mints we cannot use wear as a way of dating Machin counterfeits, because the coins were made

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pre-worn, with deliberate mishandling of the dies, so that people would not look so closely at the coins when they were passed. Two coins are in fairly good condition, but have holes drilled in them, both around the same place (to the left of the head of Britannia), suggesting that they formed part of ^{a jewelry item -} ~~a necklace~~. Another coin has two triangular gashes in it, which may have been to make it into a humdinger. A humdinger is a child's toy, where a child puts a string through these two holes and then whizzes the coin around, so that the coin makes a loud humming noise.⁴ The two triangular gashes could also have been used to make the coin into a button; Edward Barnsley argued that halfpence were too big to make into buttons, but I see no reason why they could not have served as a button for a greatcoat. These holes and gashes suggest that the coins saw some circulation before the coins were hoarded. On the other hand, there are many coins in very good condition and the weights are on the heavy side, so the hoard was probably not put together too long after the coins were minted. I think the hoard was closed sometime in the 1790s.

We should contrast with the circumstances surrounding the deposit of the two other important hoards of counterfeit halfpence: the Philadelphia, Pennsylvania (1975) hoard and the Stepney, Connecticut (1950) hoard. The Philadelphia highway hoard consisted of cast counterfeit halfpence, most of them identical--rather close to what Walter Breen would term a 'mint sample'.⁵ The circumstances of its deposit are not difficult to guess. A ^{Fischer} ~~king~~ ^{was afraid of being caught and threw out his} of counterfeiters ~~was broken up, and they never came back to recover~~ their stock of counterfeit halfpence.⁶ The Stepney hoard is equally interesting in the circumstances of its deposit. Although it contained Connecticut, Vermont, and Nova Eborac coppers, as well

possibly
clothing
necklace

you repeat
this in the
footnotes

or a
decorative
button

Delivered
into the river

as counterfeit halfpence (Eric P. Newman says about a dozen Machin pieces),⁷ Breen says it did not include any Massachusetts, New Jersey, or Fugio coppers. The Stepney hoard may well consist of coins which were already being rejected, and were set aside to wait a better day, while their owner continued to spend Massachusetts, New Jersey, and Fugio coppers, which were still being accepted at the time of the deposit of the Stepney hoard. If this theory is correct, then the date of deposit of the Stepney hoard ~~is just before~~ antedates the New York City copper panic of August 1789.⁸ ~~It~~ a left over of the panic.

We also have to explain why coins which are basically worthless should be set aside in a hoard. One possibility is that the coins were overtaken by events: the owner thought he could pass them on, but then the copper panic came, and all coppers were rejected, and ^{for a period} and possibly had them so they would not be stolen. so he set them aside for a better day.⁹ Another possibility has been suggested by Raymond Weiller: someone who is stuck with counterfeits must seek to abandon them somehow, lest he be punished for having counterfeits in his possession. Weiller suggests that people would throw away a counterfeit after receiving it, if they could not get rid of it in any other fashion.¹⁰ Weiller should not be suggested, but he is wrong I think this answers many problems. The hoarder may have been a ^{Silly} merchant, who received the coins in change and had to pick them out of his till, lest he ^{Silly} inadvertently pass a counterfeit. Afraid that he might get caught with counterfeits in his possession, he buried them. Or our hoarder may not have been an honest merchant, who was stuck with counterfeits passed to him in dim candlelight; he might be a professional utterer or smasher of counterfeit halfpence, who was given a stock to introduce into circulation, and then buried what he could not pass. I think this explains why someone

Very "intuitive" because only 2 years elapsed between 1787 and 1789 to produce heavy wear. You say 25% in the 1790's.

Silly in my opinion. We had lots of counter & which were genuine & were the Stepney word.

*Are you talking only
about the Beach hoard
of its date
very up*

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would bury some coins which are close to worthless. Even at best the monetary value of the hoard was about a third of a dollar.

*the ~~beach~~ Stepney hoard
had hundreds of ^{copper} coins in it*

Unfortunately, because the hoard was found among the effects of H. Prescott Beach after his death, it is difficult to determine the find spot. Beach lived in Upper Montclair, New Jersey, and a hoard of such low value probably would not travel very far. The finder would seek to sell it locally. Beach would have bought the hoard in the period before World War II, ~~when coin prices were much lower~~, and coins less likely to travel far. The hoard probably ~~was~~ ^{could have been} discovered somewhere in New Jersey. When it was discovered is even more difficult to determine. Beach died before January 31, 1944. He did not join the American Numismatic Society until 1936; he never appears to have joined the American Numismatic Association.¹¹ He could have bought the hoard any time before 1944. We can say nothing more about the find spot and date of discovery than 'Probably somewhere in New Jersey (1944 or before).' I prefer to name hoards on the model set by Enno van Gelder, with the find spot (city and state), followed by the year, and when possible, the month, in parentheses; but we do not have enough information in this case to give such a secure place and date of discovery.

The coins have turned a greenish-yellow in color, and some also have bits of bright green patination. Some also have a reddish-brown patination, which may be iron oxide. It is notable that the Stepney, Connecticut (1950) hoard was found in an iron kettle, so it is quite possible that these coins too were buried in an iron kettle.

The weights show a remarkably wide range, and oddly, some of the coins with holes

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are among the heaviest coins in the hoard. Breen gives weights ranging from 5.4 grams to 7.56 grams for Machin pieces; ^{in general} our hoard ranges from 6.155 grams to 8.468 for Machin pieces. For the Machin pieces our hoard is much heavier than what we would expect from Breen. It does not seem, however, that the hoarder deliberately picked out the heavy pieces; there are enough light ones to suggest a fairly random weight distribution. The usefulness of our hoard for weights is the addition of more specimens for further metrological studies.

I have tried to err on the side of caution in including coins in the hoard; only if I truly felt that the patination was similar to other coins in the hoard would I include it. The reason I erred on the side of caution is because presence of a coin in the Beach-Grunthal hoard is evidence of American circulation, and may well be evidence of American manufacture as well, and I did not want to increase the number of American coins without good evidence. I have included remarks about the patination of the coins in the catalogue ^{at the end of this article} ~~about the~~

The Beach-Grunthal hoard gives us a picture of what counterfeit halfpence were in circulation around the New York city area around the time of the copper panic. First of all, it shows that Groups I, II, and III counterfeit halfpence circulated interchangeably, at the same place and around the same time. Secondly, it confirms that one new discovery of counterfeit halfpence (Vlack.24-72C) is indeed of American origin, and did circulate over here. The hoard also confirms that one Bungtown variety, Breen.974, Vlack.14-84A, is indeed of American origin (1975.117.18, catalogue number 30). The hoard also gives us at least one new Bungtown variety: 1975.117.40 (catalogue number 28). The crudeness of

on in the
Slipney hoard?

Breen didn't
check the
Slipney hoard
for weight.

this struck counterfeit, and its presence in the hoard, are to my mind enough arguments for considering it American in origin. The other two struck counterfeits, which I have also called Bungtown, may or may not be American in origin. They are rather skillfully done, and so may have been made by for export by a British maker of 'hardware.' No such hesitancy need restrain us from considering the two cast counterfeits in the hoard from being of American manufacture. Casting coins is more labor intensive than striking coins. A British manufacturer making brummagem^{after the mid-eighteenth century} for export will not cast his counterfeits; he will strike them. The presence of cast counterfeits in an American hoard is an almost certain indication that the cast counterfeits were made locally. Since we cannot use die studies or punch studies to determine the American origin of cast counterfeits, the presence of these two cast counterfeits is very welcome. The presence of the 1749 cast counterfeit confirms the widespread circulation of 1749 dated genuine halfpence in the thirteen colonies and the early United States.

CATALOGUE

All coins are counterfeits of the standard British George III halfpenny, Seaby.3774, unless another Seaby reference is given. All die axes are 6:00, unless otherwise indicated. The coins are described as follows: first a catalogue number, then the ANS coin number (all coins are from accession 1975.117, the Grunthal donation), the date on the coin whether visible on the specific specimen or not, the weight, the die axis if it varies from 6:00, the number given in Breen's encyclopedia, the number given in Vlack's die studies, and finally

"derived from
cast counterfeits
were made in
America.
In one of
my articles
I mention
this

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a short verbal description of the coin itself, usually of the patina. Some of the attributions were done by Mike Ringo, who is extremely accurate; I have double-checked all the attributions. Any errors in attribution are therefore mine.

GROUP III COUNTERFEIT HALFPENCE
(Machin's Mills, Newburgh, New York)

1. 1975.117.43, 1778, weight 6.385 grams, 8:30, Breen.993, Vlack.12-78B
Pronounced green patination.
2. 1975.117.22, 1778, weight 6.962 grams, Breen.993, Vlack.12-78B
Basic greenish yellow color underneath; coin is extremely dirty.
The obverse punch of this coin and of 1975.117.43 and that of a Vermont copper (Vlack.VT-87C, Ryder-Richardson.13, Bressett.17-V) are very similar in style; they both have high cheekbones and a pronounced chin. They cannot be the exact same punch, because the arrangement of the ribbons is different, unless such details were later individually touched up after the punch had been put in the die.
3. 1975.117.19, 1778, weight 7.569 grams, Breen.993, Vlack.13-78B
Greenish-yellow color, much dirt.
4. 1975.117.20, 1778, weight 6.155 grams, Breen.993, Vlack.13-78B
Pronounced greenish-yellow color. There are streaky defects in the planchet, which appear to be a problem in the original copper (or brass) sheet.
5. 1975.117.38, 1778, weight 7.399 grams, Breen.993, Vlack.13-78B
Quite pronounced green patination.
6. 1975.117.21, 1778, weight 6.64 grams, Breen.993, Vlack.13-78B
Very pronounced dark coloring, which almost entirely obscures the light brassy color underneath. The major defects in this coin (notably a big flan crack at about 7:00 on the obverse) appear to be problems with the planchet in the mint, not a gash made subsequently.
7. 1975.117.31, 1788, weight 6.503 grams, 5:00, Breen.999, Vlack.13-88CT
Greenish-yellowish color. The coin is excellent condition, except that the dies and the planchets by this time were fairly weak. An important coin, which links the Machin's type counterfeits to the issues of Connecticut; it has the inscription INDE*ET*_LIB* on the

reverse (Independencia et Libertas).¹²

8. 1975.117.37, 1787, weight 6.423 grams, Breen.995, Vlack.18-87C

The coin is extremely worn; fortunately, Mike Ringo made the Vlack attribution for us, which is no mean feat. I double-checked the attribution because this is the sole example of this variety in the hoard, and it appears correct to me. Some traces of green patination on the obverse.

9. 1975.117.23, 1787, weight 8.468 grams, Breen.995, Vlack.19-87C

Coin is in superb condition; basic greenish yellow color, but a dramatic streak of green patination on the reverse, going from the A in BRITAN to the 8 in 1787.

10. 1975.117.25, 1787, weight 7.944 grams, Breen.995, Vlack.19-87C

Greenish-yellow color, and the usual dirt.

11. 1975.117.24, weight 7.801 grams, Breen.995, Vlack.19-87C.

The coin has been made into what may be humdinger, a child's toy; two triangular holes were struck in it, this can then be put onto a string and whizzed around, which makes a humming noise. The coin has some greenish yellowish color, and much dirt.

12. 1975.117.26, 1787, weight 7.802 grams, Breen.995, Vlack.19-87C

Greenish-yellow color and rather dirty. On the obverse, the eye of George III has been gashed out; a Roman numismatist would call this an example of *damnatio memoriae*. This might have been done by an excessively zealous American patriot. In late die states of this variety the E, the X, and the period after REX begin to break up, as here and in the following coin.

13. 1975.117.39, 1787, weight 7.615 grams, Breen.995, Vlack.19-87C

This coin is extremely worn to begin with, and then has had a big nail driven through the coin near the edge. It has the greenish-yellow color typical of the other coins in the hoard. This nail hole is different from those on 1975.117.28 and 1975.117.35. Serious die deterioration is clear in the E, X, and period after REX.

14. 1975.117.17, 1787, weight 8.10 grams, Breen.995, Vlack.23-87C; The Vlack attribution is by Mike Ringo, who says the coin is R7+ (extremely rare, 4-12 known). Basic greenish-yellow color, dirt, some small traces of bright green patination, and also some reddish-brown, which may be iron rust from the original container of the hoard. Vlack.23-87C is an important variety, as a link between the Machin's issues dated 1787 and those dated 1788.

15. 1975.117.30, 1788, weight 7.742 grams, Breen.997, Vlack.23-88A

Extremely dark patination.

16. 1975.117.32, 1788, weight 6.91 grams, Breen.997, Vlack.23-88A

The coin has a dark patination, which in some parts has turned very pale green, almost white.

17. 1975.117.29, 1788, weight 6.979 grams, Breen.997, Vlack.23-88A

Dark patination. Much dirt.

18. 1975.117.28, 1788, weight 8.224 grams, Breen.997, Vlack.23-88A

The coin is in excellent condition, except that there is a nail hole just to the left of the head of Britannia. The force of the blow was directed towards the reverse, and the position of the hole indicates that it may have been made to make the coin into some sort of necklace, with the Britannia facing out. The coin has the usual greenish-yellow patina and dirt.

GROUP II COUNTERFEITS

(Brasher and Bailey, New York City)

19. 1975.117.35, 1787, weight 7.792 grams, Breen.996, Vlack.17-87B

Greenish-yellowish color, dirt. The coin has a nail hole to the left of the head of Britannia. This provides welcome confirmation that this coin and 1975.117.28 were once together in place and time; it confirms what we have already argued from the common provenance and the patina.

20. 1975.117.44, 1787, weight 7.551 grams, Breen.996, Vlack.17-87B

Greenish-yellowish color, dirty. There are a series of almost triangular gashes made on the obverse of the coin, and a few on the reverse, which may be some sort of cancellation mark.

21. 1975.117.41, 1787, weight 6.659 grams, Breen.996, Vlack.17-87B

Very dirty. Some bright green patina on the obverse.

22. 1975.117.42, 1787, weight 7.221 grams, Breen.996, Vlack.17-87B

The usual dirt. The coin has the beginnings of a green patination, if you turn it in the light.

23. 1975.117.27, 1787, weight 7.872 grams, Breen.996, Vlack.17-87A

Dirty. Some greenish yellowish color on the reverse. Other than that in fine condition.

GROUP I COUNTERFEITS

(Mould and Atlee, New York City)

There are two counterfeits which are dated 1772 (although the date is not visible on the specimens in the hoard). This variety was discovered by Richard August of Providence, Rhode Island, and attributed to Machin's Mills.¹³ When Ringo identified the two specimens in our trays, he attributed them to Atlee. I have accordingly adopted Ringo's attribution, and since the Group I counterfeits are largely identical with those which Breen ascribed to Mould and Atlee, I am including it as a Group I counterfeit. The presence of these coins in the Beach-Grunthal hoard provides welcome confirmation of their American origins. The grinding down of the obverse die so as to obliterate the legend is found on some Machin's pieces--compare the Vermont copper Breen.725, Ryder-Richardson.13, Bressett.17-V.

24. 1775.117.33, 1772, weight 7.164 grams, Breen.1004, Vlack.24-72C
Attribution by Mike Ringo. Spotty patination; in some places bright green, in some places reddish brown. The patination makes it a close sister of 1775.117.17.

25. 1775.117.34, 1772, weight 6.065 grams, Breen.1004, Vlack.24-72C
Attribution by Mike Ringo. Ringo says that these two are rarity 7 (extremely rare, 4-12 known). The coin is very worn, but the light weight suggests that it may not have been all that well struck up to begin with. The coin is also quite dirty.

26. 1775.117.36, 1776, weight 7.674 grams, Breen.1008, Vlack.6-76A
The coin is more brownish than greenish yellow, but it does have much the same dirt as the other coins in the hoard. The coin is in fairly good condition, too. On the reverse there is a two thin lines going from one side of the coin to the other, making a large X, clearly a type of cancellation mark.

STRUCK COUNTERFEITS, SHARING THE SAME PROVENANCE
AND PATINATION OF THE ABOVE COINS
(‘BUNGTOWNS’)

The following coins, except for catalogue number 30, were not included by Vlack or Breen.

27. 1775.117.16, 1752, weight 6.655 grams, counterfeit of Seaby.3719
A counterfeit of an old bust George II British halfpenny. Greenish yellowish color. There is also some spotty reddish brown patination.

28. 1775.117.40, date illegible, weight 5.843 grams, counterfeit of Seaby.4614
A counterfeit of George III Irish halfpenny. Greenish yellowish color, and pronounced

dirt. A very crude struck counterfeit. Obverse inscription CEORGI, reverse inscription HIBE, with most of the inscription struck off flan. The presence of this coin in this hoard means that we should probably consider this particular counterfeit of American manufacture--a Bungtown piece.

29. 1975.117.45, date illegible, weight 6.101 grams, Irish halfpenny, counterfeit of Seaby.4614

The patination is not quite the same as on the other pieces in the hoard--on the obverse it has turned almost white--but there is some pronounced bright green patination on the reverse. I think we may consider this coin part of this hoard. The undertype is a doublestruck British George III halfpenny, dated 1775; the overtyp is an Irish George III halfpenny, date illegible.

30. 1975.117.18, 1784, weight 6.498 grams, 10:00, Breen.974, Vlack.14-84A

The patination is more brownish than greenish-yellowish, but the coin has enough dirt on it so that I believe it came out of the same hoard. An important piece; its presence in this hoard confirms its American origin, which has long been suspected. Eric P. Newman has said, 'The emaciated George III bust would have been the way a patriotic American counterfeiter would have wanted George III to appear in 1784.'¹⁴

CAST COUNTERFEITS

31. 1975.117.14 1729, weight 6.87 grams, counterfeit of Seaby.3717

A counterfeit of a young bust George II British halfpenny. Very pronounced greenish-yellowish patina. There is a large cud right behind the head of George II. This cud is also found (although less pronounced) on another cast counterfeit in the Beach-Grunthal collection (see coin A below).

32. 1975.117.15, 1749, weight 9.021 grams, counterfeit of Seaby.3719

A counterfeit of a George II old bust British halfpenny. The heaviest coin in the hoard; and therefore the oldest counterfeit? The 1749 date is very significant; 726,800 halfpence, many dated 1749, were released into American circulation in 1750.¹⁵ There were so many genuine 1749 halfpence in circulation in America that they were often used as matrices for making cast counterfeits. Because of this, we could assign this coin to America even without the hoard evidence; but the patination, which assigns it to the Beach-Grunthal hoard, and therefore to an American origin, provides very useful confirmation.

Eric P. Newman independently concluded that these two cast counterfeits were of American origin, before (at Eric P. Newman's suggestion) I examined the coins further and decided that they were all part of an American hoard.

COMPARISON PIECE

A. 1975.117.13, 1729, weight 8.653 grams, cast counterfeit of Seaby.3717.

This coin was also in the Beach-Grunthal collection, but it does not share the same patina as the other coins, and therefore I did not include it in the hoard. It does, however, the same cud as coin number 1975.117.14, but the treatment of Britannia shows that the two coins cannot come from the same mould. It is quite possible, however, that the same coin with a cud may have served as the matrix for two different moulds: the mould for 1975.117.13 and the mould for 1975.117.14.

NOTES

1. Eric P. Newman, 'American Circulation of English and Bungtown Halfpence' in: Eric P. Newman and Richard G. Doty, *Studies on Money in Early America* (New York, 1976) p. 144.

2. On the Stepney, Connecticut (1950) hoard see: Walter Breen, 'Survey of American Coin Hoards' in: *The Numismatist* (Wichita, Kansas, January, 1952) vol. 65, No. 1, pp. 20-24; Eric P. Newman, 'A Recently Discovered Coin Solves a Vermont Numismatic Enigma' in: *Centennial Publication of the American Numismatic Society*, ed. Harald Ingholt (New York, 1958) pp. 531-542; on the Philadelphia, Pennsylvania (1975) hoard see: Peter P. Gaspar and Eric P. Newman, 'An Eighteenth Century Hoard from Philadelphia' in: *Coin Hoards* (London, 1978) vol. 4, pp. 127-130.

3. I am using the 26th edition, for 1993, which appeared in 1992.

4. Edward R. Barnsley, 'Humdingers and Buzzers' in: *The Colonial Newsletter* ed. A. D. Hoch (Wayland, Massachusetts, April-June 1962) vol. 3, No. 2 (serial No. 7) pp. 3-4.

5. Walter Breen, 'Survey of American Coin Hoards' in: *The Numismatist* (Wichita, Kansas, January 1952) vol. 65, No. 1, p. 7.

6. Peter P. Gaspar and Eric P. Newman, 'An Eighteenth Century Hoard from Philadelphia' in: *Coin Hoards* (London, 1978) vol. 4, pp. 127-130.

7. Letter of Eric P. Newman to the author, St. Louis, Missouri, February 15, 1993.

also
found in
the
Numismatist
for the
Philadelphia hoard.

earlier
source
also

8. Walter Breen, 'Survey of American Coin Hoards' in: *The Numismatist* (Wichita, Kansas, January 1952) vol. 65, No. 1, pp. 20-24; Eric P. Newman, 'A Recently Discovered Coin Solves a Vermont Numismatic Enigma' in: *Centennial Publication of the American Numismatic Society*, ed. Harald Ingholt (New York, 1958) pp. 531-542.

9. For a similar hoard of worthless coppers which were overtaken by events, see Robert Wallace McLachlan, 'A Hoard of Canadian Coppers' in: *The Canadian Antiquarian and Numismatic Journal* (Montreal, July 1889) Second Series, vol. 1, pp. 27-34. McLachlan says, p. 34, 'The hoard, then, was the contents of some commodious till when the hucksters edict went forth declaring the bulk of the currency of Canada illegal.'

10. 'Les divers ensembles, du moins ceux d'une certaine importance numérique, ne sont pas dépourvus de monnaies de mauvais aloi ou carrément fausses, parfois pliées, qui furent manifestement jetées et non pas simplement perdues. À ceux qui objecteraient que ces pièces viles représentaient tout de même une valeur métallique, même minime, on peut opposer qu'elles représentaient aussi un danger pour celui qui se faisait attraper en leur possession ou en les (re)mettant en circulation.' Raymond Weiller, *La Circulation Monétaire et les Trouvailles Numismatiques du Moyen Âge et des Temps Modernes au Pays du Luxembourg*, vol. 2 (Louvain-la-Neuve, 1989) p. 17 (= *Publications d'Histoire de l'Art et d'Archéologie de l'Université Catholique de Louvain*, vol. 71, *Numismatica Lovaniensia*, vol. 13).

11. American Numismatic Society, *Proceedings* (New York, 1944) pp. 12-13. There is no obituary for Beach in the *Numismatist*.

12. Walter Breen has argued that *Independencia* is bad Latin, and that therefore *INDE ET LIB* must stand for the French motto: *Indépendance et Liberté*. I think that Connecticut legislators are more likely to use bad Latin, than good French.

13. Gary A. Trudgen, 'New Machin's Mills Die Variety--Vlack 24-72C' in: *The Colonial Newsletter* (Huntsville, Alabama, June 1985) vol. 25, No. 1, p. 908.

14. Eric P. Newman, 'American Circulation of English and Bungtown Halfpence' in: Eric P. Newman and Richard G. Doty, *Studies on Money in Early America* (New York, 1976) p. 171.

15. Eric P. Newman, 'American Circulation of English and Bungtown Halfpence' in: Eric P. Newman and Richard G. Doty, *Studies on Money in Early America* (New York, 1976) pp. 145-146.

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September 3, 1994

Mr. Eric P. Newman
Eric P. Newman Numismatic Education Society
6450 Cecil Avenue
St. Louis, MO 63105

Dear Eric,

That German drawing of the Continental piece is superb. I shall have to track down the original reference; I'll start next week, when I next go to the New York Public Library. It may take a while, because at the moment my reserve shelf at the New York Public Library is choc-a-bloc with biographies of Sir Marc Isambard Brunel (architect of the Park Theatre, among his many other talents). Haude and Spener are a famous Berlin publisher - they put out the Spener'sche Zeitung, which was one of the oldest Berlin papers, although by the 1870s it had the reputation of being rather corrupt. Wilhelm Wehrenpfennig worked as the editor then, and he is supposed to have been fairly straight, but the Spener'sche Zeitung is known to have been in the pay of Count Harry Arnim, Bismarck's great enemy. The other old Berlin publisher was Johann Voss, who put out what became known as the Vossische Zeitung - that's the one I usually consult.

The matter in general is something which I consider very interesting. Editors of ancient authors invariably list the first publication of their texts, by Aldus or whoever, as the editio princeps. Walter Breen had a sense that this was important, although he only listed the editio princeps systematically for the California gold, or occasionally where it was particularly interesting, such as that Japanese book which is the first publication of the Rhode Island token. Of course, coins are "published" in different ways; there can be the first listing, the first illustration, the first photograph of an electrotpe or a plaster

cast, and finally the first photograph of an actual coin. I take it the photographs in Crosby are not photographs of coins in the flesh, but of electrotypes shells attached to a board? Similar to what Dr. Maris did.

Bill Kable, who was a book collector before he ran out of room and had to become a coin collector instead, was very easy to convince of the importance of editio princeps, and whenever I come across an interesting publication of a modern world gold coin I pass it on to him, so that he can make a note of it in his catalogue. Sometimes this can prove quite important. Kable had a Greek gold 100 drachma of 1940, which we discovered had a distinctly different reverse die from the piece in the ANS collection - the ANS collection is missing the stem on the left, Kable's piece has the stem. Since the ANS piece had a good pedigree - Arthur Fecht acquired it in October 1940 - Kable became concerned about his piece, until I came across a photograph of a plaster cast of the coin in Spink's Circular for 1940, which depicted the with stem variety, indicating that the two coins are just two die varieties, and both are perfectly authentic. Similarly, the Tabora 15 rupee piece of 1916 was photographed in the Numismatist, and that is the piece which Saltus gave to the ANS; we can match the ANS piece to the plate. All Tabora 15 rupee pieces do not look good - the field is somewhat mottled, so people have condemned some as casts on occasion; but the ANS piece is too early to be a fake, and that is the piece which every other Tabora 15 rupee has to measure itself against.

As an indication of the limitations of this approach, let me tell you the sorry story of the thaler of Archbishop Dietrich of Mainz.⁴¹³⁸ I found listed in Madai's catalogue of thalers a listing of this thaler, which, if it were a real coin, would push the date of the introduction of the thaler back 48 years. Madai said that he had found it in Arendt. Now Arendt's coin book of 1631 is not really by Arendt - as is true of many German books of the time, the same text occurs with different title pages of different publishers, but the most common one known is that of Bernd Arendt of 1631 in Hamburg. Publishers used to print up more sheets of a book than they actually needed, and then they would meet at the Frankfurt book fair every year (as they still do - I used to attend the book fair with my father) and swap the sheets, issuing the books with their own title pages. Fortunately, before I rushed into print with this "discovery," I showed it to Mark Salton, who said, "Oh, I have an article about that - it's a blown up gold gulden." Sure enough, Grote in his Muenzstudien did a study of "Arendt," and discovered that "Arendt" had copied many of his coins from the excellent cambist issued by our old friend Christoffel Plantin and Guillaume Parijs in 1576. "Arendt" had not bothered about size, and assumed that a gold gulden was the same as a silver gulden (in German the same word can serve for a smallish gold coin or a largish silver coin), didn't bother about the size and blew the piece up to thaler size. This early woodcut then took in Madai, and me (until I ran into Mark Salton), and Carl Ludwig Becker, who made such a thaler; lead strikes of this from Becker's dies are fairly common, you may have one. So one has to be careful about these things.

I attach herewith a very tentative draft of some instances of the first publication of various coins - so far as I can think of them off the top of my head.

All the best,

Sincerely yours,

A handwritten signature in blue ink, appearing to read "John", written over the printed name.

John M. Kleeberg
Associate Curator of
Modern Coins

John M. Kleeberg
American Numismatic Society
Broadway at 155th St.
New York, NY 10032

May 22, 1997

Dear John:

Thank you for sending me the draft of the Neiswinter article.

As you know Frank VanZandt is upset over certain alleged inaccuracies as to the information Neiswinter has been furnished.

I wrote VanZandt that I would try to straighten the matter out without causing any serious problems. I advised you and Marie of my feeling.

I find the Neiswinter material important and interesting. It needs a great deal of editing and some correction. I return herewith my preliminary comments on the copy you sent me. I hope they are helpful. I have kept a copy of the draft.

I cannot find the photographer's name on the plate copy sent or on my own plate. Where is it? The plate copy sent seems to have "Cent Inventory Levick" in vague writing at the bottom.

I found that some of Crosby's early photographic plates for his 1875 opus have both written and printed pasted on labels. I see no proof or logic that the printed label was first used in the Levick plate before the written identification.

I hope I have been helpful.

Sincerely,

Eric P. Newman

John M. Kleeberg
American Numismatic Society
Broadway at 155th St.
New York, NY 10032

May 27, 1997

Dear John:

Due to the stimulation of your work on the 4 stem 1793 cents (Strawberries) I cannot get them out of my head. I want to write my thoughts to you but first need some simple facts.

Are the decorative edges on the 4 stem pieces done by a Castaing machine or are they cut by hand engraving. The planchet diameter makes little difference when an adjusted Castaing machine is used. I must determine whether the 4 stem pieces are on blank planchets or on 1793 cents prior to S11 when vine and bar edges were abandoned in favor of the lettered edges. As you know there were a couple of different vine & bar dies used on the Castaing machine for those cents. This was published but I have not found it yet.

Are there any pictures of the 4 stem edges?

I very much look forward to your response.

Sincerely,

Eric P. Newman

John Kleeberg
American Numismatic Society
Broadway at 155th St.
New York, NY 10032

June 10, 1997

Re: Strawberry /4 stem 1793 cents

Dear John:

Thank you very much for further checking the edges of the Strawberry cents at my request. Your June 5, 1997 report is extremely helpful to my thinking. If you cannot locate the data on the edge varieties of normal 1793 cents try Penny-Wise or Del Bland (perhaps Loring).

If the edges on each of the Strawberry cents are different from each other and from genuine edges then they are individually hand cut. My theory thus may be different from yours. No one making counterfeits for circulation would cut separate edge designs on each coin. They would prepare an edge die or have no edge design at all. Thus I reach the conclusion that the Strawberry cents are forgeries for collectors made at a later period when 1793 cents were rare just as the Smith of Ann Street pieces were. While the Smith of Ann Street forgeries are alterations of genuine cents the Strawberry forgeries are on planchets which were struck on blank planchets or on cut down or polished down worn coins. You state that the diameters differ in Strawberry cents. If false dies were used to make them look worn then we have a normal pattern of deceit.

I will write this up in more detail if you wish me to make a separate comment as you suggested.

What a fascinating problem this is!!



Phone: 212/234-3130
Fax: 212/234-3381
E-mail: Info@AmNumSoc.Org

THE AMERICAN NUMISMATIC SOCIETY

(FOUNDED 1858 • INCORPORATED 1865)

BROADWAY AT 155TH STREET

NEW YORK, N.Y. 10032

February 11, 1998

Eric P. Newman
Eric P. Newman Numismatic Education Society
6450 Cecil Avenue
St. Louis MO 63105

Dear Eric,

The American Numismatic Society annually holds a Coinage of the Americas Conference. The topic for this year will be on "Circulating Counterfeits," namely counterfeits made for circulation, not forgeries to deceive collectors. There has been much recent research in this field, and the areas discussed by the COAC committee included counterfeits of halfpence, 2 reales, bust halves, Federal gold, Continental Currency, private banknotes, cobs, and Massachusetts silver; a paper on any of these topics, or on circulating counterfeits not included above would be very welcome. Circulating counterfeits in the Caribbean, Mexico, and Central America, as well as the United States, are included in this topic. The conference will be held at the ANS on Saturday, November 7th, 1998.

As one of the specialists doing research in this field, would you consider giving a paper?

Thank you.

Sincerely yours,

John M. Kleeberg
John M. Kleeberg
Curator of Modern
Coins and Currency

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

Mr. John M. Kleeberg
American Numismatic Society
Broadway at 155th St.
New York, NY 10032

November 10, 1998

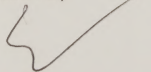
Dear John:

Thank you for the kind letter of October 22, 1998 about the pleasure of our discussions about the strawberry leaf cents. The feeling was quite mutual, even though we have a minor technical difference in our conclusions.

I enclose an excerpt of Feb. 9, 1795 in which it states that "coppersmiths" may make cents advantageously if the price of copper is right. Coppersmiths as so used means counterfeiters, but does it mean they may counterfeit but have not yet done so.

A penny for your thoughts.

Thrive,

A handwritten signature in dark ink, appearing to be 'Eric P. Newman', written over a horizontal line.

Eric P. Newman

To: Leslie Elam
John Kleeberg

February 8, 1999

From: Eric P. Newman

As to the proposed Blacksmith token project I was sent a copy by Leslie and don't know if I am to comment or not. Ringo should comment.

My file shows that Michael S. Oppenheim did a lot of work on the subject in 1986 and before and his then address was

[REDACTED]

If no one has any further historical data than Howland Wood, such as place of manufacture, name of maker, newspaper comment, place of circulation, etc. I feel that the project is premature. Before soliciting information from others the petitioners state that "no new issuance data is expected". Listing holdings and scarcity without knowing about them is value oriented.

See CNL October 1985

Charlton and other references

It is much more important to photograph, classify and list British and Irish counterfeit halfpence which were in U.S. circulation for sure. The existing Anton book is just a start.

To: John Kleeborg

May 22, 2000

From: Eric P. Newman

In case you did not see the Strawberry Leaf Cent article in Coin World, May 29, 2000, p. 106 I enclose a copy. Sholley has stimulated this publicity by a recent examination of the two pieces Holmes had at the spring EAC convention. His thinking differs strikingly from your thinking in several ways.

Do you know who is the owner of the piece which has been restricted from inspection and why study is withheld? Did Sheldon cause this situation?

This CW article indicates the reverses of the pieces shown are identical to those of S-5 and S-7. If this is true are the obverses (eliminating the strawberry leaf area) identical to the obverses of other 1793 obverses, using only placement and detail of LIBERTY, 1793 and the head for that determination.

Are all of the obverses of the strawberry leaf cents identical as to the positions of the strawberry leaves? Do you think the strawberry leaves are all identical to some leaves on the reverse wreath and done with the same leaf punch?

I still feel there is a possibility that alterations produced the strawberry leaf area and want to check that. If the letters or figures of LIBERTY or 1793 differ in position from parts of regular varieties then that detail should be clarified

Your comments would be appreciated.

Mr. John M. Kleeberg

January 17, 2002

Dear John:

We received your 82 page single spaced draft of "How the West was Faked". There was no letter with it and it was postmarked January 9, 2002. It shows an enormous amount of work. I browsed through it but it will require several readings to try to absorb and consider its extensive content.

We do wish to call your attention to the fact that on page 30 of Brasher Bulletin, Vol. 12, No. 2, (undated but late 2000) it is stated that Paul Franklin's obituary was elsewhere in that issue. Although the obituary of Jay Roe was published in that issue we do not find that of Paul Franklin there or in any subsequent issue through Winter 2001. Apparently the obituary itself must have been "killed", was buried or died. Photocopies of pages 1, 2, 30, the index, and cover of the Vol. 12, No. 2 issue are enclosed. You may use this if you wish.

Thank you for sending this item to us.

Thrive,

Eric P. Newman, President

Mr. John M. Kleeberg

June 30, 2002

Dear John:

I appreciated your May 30, 2002 letter and its enclosures. I may have the item but I have not yet found the original. Thank you for cooperating.

As to your suggestion to add a name to the frieze I determined to leave space for others and I enclose my newest draft which I hope has some improvements. I will not be in New York City to read it at the NLG Bash but hope that someone will do so for me. We are going on a cruise to Spitsbergen on July 15, 2002 and won't be back in time.

There are some items about the PNG arbitration that are in the open from other sources and I enclose copies of the following:

Feb. 16, 1968 Taxay & Breen to Ford, 1 page

March 5, 1968 Young to Brown , 1 page

March 8, 1968 Young to Arbitration Panel, 2 pages

July 30, 1968 Taxay to Ford, 6 pages

August 7, 1969 Ford to Clifford, 2 pages

My written opinion in the matter is also in the open and I thought ANS had it from Harry Bass who bought it at a Kolbe auction and gave it to them along with other related items. My opinion is buried in my files.

You may or may not be aware that at the first hearing of the arbitration panel at the Chicago ANA convention in 1966 I asked Franklin from whom, when and where he acquired the group of \$20 USAOG proofs. He refused to answer. The arbitrators decided that a coin dealer should not have to disclose his sources as more items could be forthcoming and he was not required to answer. I was disgusted. The testimony in Chicago was recorded on tape and when I asked for a copy I was told the recorder did not work and it was lost. The next meeting of the panel was one year later in Miami and I did not attend because I was not told about it in time. Then a final meeting of the panel was held another year later at the ANA convention in California and I was not advised. I had been furnishing the panel with evidence during the long intervals.

As you know on my arrangement Garland sued Ryan in the lower state court of Cook County, Illinois because Ryan would not pay and a judgment was rendered in Garland's favor, then it was paid.

I hope you are having a pleasant summer and know that your forthcoming JD will add a further sparkle to your life.

Your friend,

John M. Kleeberg

January 29, 2002

Dear John:

I have located in our files a 3 page photocopy of a memo written by Harry X. Boosel about 1964 entitled "those Saudi Arabian Gold Discs". Whether we received it when we were sent Boosel's files on the subject or from some other source or both I am not sure.

The memo has some interesting comments about counterfeit Saudi disc and if you do not already have a copy we enclose it. It was definitely written by Boosel who was my good friend.

Files have envious items in them.

Yours,

Eric P. Newman

Keefer

Subj: **Pioneer Gold research**
Date: 10/9/2003 12:21:02 AM Central Standard Time
From: [REDACTED]
To: [REDACTED]

Dear John: I am working up an additional memo on the above which you will find of interest. I am in a quandary about how the illustrations in **NEW VARIETIES OF GOLD AND SILVER COINS** by Eckfeldt and Dubois, second edition, New York, 1851 (also third edition, 1852) and the same illustrations in Bankers Magazine of 1851 were produced. These are superb and detailed images of the coins printed in black and white. There were several plates showing obverse and reverse of many coins on each plate. They are not embossed as are some illustrations in the 1850 edition and its cover. Are they wood cuts, lithographs on stone or what? They do not seem to be photographic as they are not of the coins themselves. They cannot be made from electros as I see it. They seem too perfect to be hand drawn. The longer you take to answer the less sleep I will be getting so please put the matter (and me) to rest. This has terrific significance to the project both of us are interested in. Eric.

Subj: **Re: Write to life**
Date: 04/05/2005 9:33:57 P.M. Central Daylight Time
From: [REDACTED]
To: [REDACTED]

Hello Eric,

The Ford sales have each been prefaced with short reminiscences of Ford - in none of which does he come across as a particularly pleasant individual. What Dave Bowers said in his April 4th column was quite interesting. He called Ford a "very complex individual." In Dave Bowers' vocabulary, that is the equivalent of someone else calling Ford a #@%\$*&@##&! I am quite looking forward to reading Dave's essay in the Kolbe auction.

Harvey Stack wrote the last group of reminiscences. He said that he first met Ford in 1941, but it must have been before that, because Ford began as a vestpocket dealer in the 1930s. He says that Ford returned to Stack's after serving in the army in 1946 - that's not what the standard accounts say, the standard accounts say that Ford went into other work, i.e. professional photography. I also know that Ford worked as a sales analyst for Lever Brothers, but was unemployed by the spring of 1950. Harvey says that Ford left Stack's in mid-1947 to work with Charles Wormser; but Ford entered New Netherlands only in 1950. Harvey says that Ford met Walter Breen shortly after he came back to Stack's, yet Ford and Breen only met in December 1950.

Why did Harvey get all these things so confused?

Best regards,

John M. Kleeberg

Yahoo! Messenger
Show us what our next emoticon should look like. Join the fun.
<http://www.advision.webevents.yahoo.com/emoticoncontest>

John Kleeberg

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

May 28, 2009

Mr. John Kleeberg
430 E. 56th Street, Apt. 8F
New York City, NY 10022

Dear John:

In our recent telephone discussion on other matters you told me that you were now collecting Dutch Lion Dollars. I told you I had a lovely one which Joseph R. Lasser of Westchester County NY gave to me for our museum, and it is now on exhibit there.

I am delighted that you told me about your current numismatic specialty because I have a fascinating bit of unpublished and probably unknown detail as to Lion Dollars which I located too late for publication in doing research for my article as to the origin of the written and printed origin of the \$ sign for COAC. I tried to have the interpretation of what I found on Lion Dollars further explained, but nothing resulted after I asked a European linguist and historian. Originally I had asked the British Record Office if they knew of an early use of the \$ sign and by miracle they turned up the enclosed sheets (copies for you). You will note that the \$ sign is often used and is proceeded by an L which I presume means Lion.

Apparently a commercial English representative or trader died in Palestine (then a part of Syria) and all of his expenses of burial, open accounts, estate expenses and assets were detailed in Lion Dollars for settlement. This was in 1658/59 and a few subsequent years. I was thrilled by the find but have done almost nothing about it.

In the material enclosed you will find the word ABOKELPS which I believe may be the Arabic language for Lion Dollars. It may relate to one hundredth of a Lion Dollar because of @ being used in a column top. Abokelps may mean "Grandfather Dog" or "Great Dog" in Arabic. You will also see the word "1/2 dollar" used as well as "Dollers 500". "Allepo" in present day Syria (then Seria, Palestina) is also used. I do not yet know what "gaules" is but see they are shipped in sacks.

I enclose a copy of a letter from Joseph R. Lasser dated 10/26/03 who collected Lion Dollars extensively and who knows much about them and gave his collection to Colonial Williamsburg. There is an extensive article in The Numismatic of August 2005, pg. 40 etc. on the subject. Lasser you may have already contacted.

Mr. John Kleeberg
May 29, 2009
Page 2

I enclose a photocopy of the cover of a book on Italian and other counterfeit Lion Dollars with a nice bibliography. I presume you are familiar with it.

I know you will agree not to disperse or publish the English Record Office information I am sending as to the \$ sign without my consent. Perhaps if you find more on that we can write something together on the subject. The Portuguese used the \$ sign as I wrote up previously but never found its very early usage, but it may have had a connection with the Lion Dollar because it is on a Mediterrean trade route.

My best to you and hope this data will be a pleasant surprise.

Eric P. Newman

gb

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

October 5, 2009

Mr. John Kleeberg
450 E. 56th St., Apt. 8F
New York City, NY 10022

Dear John:

In my recent letter about the former Bank of California numismatic holdings I was not sufficiently clear about the images of the \$200 USA G bar. I know of them in Kagin, Taxay and the Encyclopedia Britannica. The Britannica used both front and back in 1964 in one position on the "Ford Plate" and then from 1965 through 1973 changed the position of all items on a subsequent plate. The Ford plate was then removed after Buttrey and I went to Chicago to show them the deception.

I am going to write Union Bank again to see if they have any early inventory or data on disposition of some of the items.

Never a dull,

Eric P. Newman, President